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## Correspondence.

### NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

### MODEST FURNISHING FOR TWO ROOMS.

SIR: I am about to furnish two small rooms in a modest way, and will be thankful for any hints you can give me. The rooms are separated by folding doors. The parlor is about 15 x 11 and the dining-room about the same. The parlor has a broad window in front and one on the side, a dark marble grate without a cabinet; the dining-room has one window and a glass door leading on to the porch. The woodwork I think is to be oiled pine. Would it be better painted? if so, what colors? The wall and ceiling will be white for the present, unless you think that they would look better painted. I have two chairs, a dark red Turkish rocker and one in old gold and blue silk tapestry. What color and what kind of curtains, draperies and carpets shall I get, and what shall I do with the mantel? And what in furniture?

"AN OLD SUBSCRIBER," Bay City, Mich.

Nothing can be done with a room that retains staring white walls and ceilings. Paint the walls of the parlor a warm maize color and the ceiling and cornice the same. The woodwork should be shellacked, not oiled. Get a good Brussels carpet in which old gold predominates; a narrow border may be used. Use cream-colored scrim curtains with narrow lace edging for the window. Let the inside curtains be rich old-gold-colored velours; they should be looped back. The furniture may be unstained cherry. For the dining-room have the walls painted a light yellowish terra cotta and the ceiling and the cornice a lighter tint of the same. Get a Brussels carpet in which dark red predominates. The curtains may be wine-colored velours; they should hang straight. The furniture may be of ash or of oak. Drape the mantels in both rooms, with a deep valance in the dining-room and the same with curtains below in the parlor.

### SUGGESTIONS FOR WINDOW CURTAINS.

SIR: What kind of curtains would you suggest for a small front room furnished mostly in olive and old gold? Are Brussels net and Tambour taking the lead, or are colored curtains still used? I suppose China silk would not do for long curtains? If you think colored curtains will be prettiest, please suggest the color.

READER.

Place cream-colored "cheese cloth" curtains, trimmed with narrow lace edging, next to the glass, to hang straight. Colored hangings in addition to these should also be used, on the room side. China silk is too thin and flimsy. Dark wine-colored single-faced velours would be best. They should be trimmed with narrow tufted fringe, and those curtains should be looped.

### HINTS FOR A HANGING CABINET.

SIR: I have a space 28 inches wide between windows in my back parlor, and have thought of a hanging cabinet (for mineral specimens and shells) the width of the space; but I do not know what length to make it to have it in right proportion to the width. The room is 21 x 14 feet. The carpet is Moquette in shades of terra cotta with slight dashes of yellow. There are four windows, which are hung with French silk curtains, striped terra cotta, blue and yellow. The wall-paper is terra cotta and gold. How would the design for wood-carved picture frame on page 94 of *The Art Amateur* for March, 1888, do for the frame or front of the cabinet? I do not do wood-carving, but I paint in oil-colors, and have thought I might have the cabinet made and decorate it in oil-colors with some suitable design such as you may suggest. Shall I have glass doors, and would it be best to have two or one of the entire width?

SUBSCRIBER, Missouri Valley, Ia.

The cabinet should be made of "antique" mahogany or of cherry stained and finished to imitate this wood. Painting of any ornamental kind on or inside the cabinet would detract from the interest of the specimens. The space is too narrow for double doors. The cabinet may be 4 feet 6 inches high. For lining the sides and the back, a dull plum-colored china silk will be found best. There should be a glass door with polished brass fittings.

### THE PHOTO-ENGRAVING PROCESSES.

SIR: I have been a subscriber for eight years to *The Art Amateur*, and if a series of articles should appear by which I should be able to do some photo-engraving or zinc etching myself, I should consider that that alone would repay me many times the cost of the whole eight years' subscription outside of the other innumerable advantages which I have derived from the perusal of your Magazine. Articles such as those named would without doubt be wonderfully popular with the authors of the inquiries of which almost every issue of your Magazine contains one or more, i.e., the amateur designers and illustrators, who could with such aid make their own plates, and thus obtain many orders. I should like to form the acquaintance of some of them. I sincerely hope that at an early date you will succeed in getting the papers started. I, for one, could make quite a good thing out of them in designing and engraving. The Scientific American publishes a Supplement at ten cents (I don't know the number), on photo-engraving, and Fuch & Lang, Art Dealers, Brooklyn, E. D., publish, at fifty cents, I think, a book on photo-engraving and zinc etching, by Leslie. I do not think these will answer the purposes of your

readers. The descriptions are not simple enough as to details, such as the proportions of chemicals to be used.

WENDELL MOSELEY, Elgin, Ill.

As we continue to receive offers to furnish the series of practical articles asked for on the zinc-etching and photo-engraving processes, we desire to say that we have already secured what we want in this way. The Rev. W. H. Burbank, of Brunswick, Me., an experienced worker in the processes, as well as a practised writer, will contribute in the next number of *The Art Amateur* an article on zinc etching, to be followed by others on photo-engraving. Mr. Burbank will also give to our readers the benefit of his practical experience as an amateur photographer, in a series of simple articles running through the coming year. In answer to "Reader," San Francisco, and others, we would say that this department of amateur photography, so far from being "discontinued," will be made stronger than ever.

### ART INSTRUCTION.

SIR: I have been a subscriber to your excellent magazine for several years and have derived much good from it. I would like your advice in respect to a course in practical designing. What is the best school? I have catalogues from several, among which are the Women's Institute of Technical Design and the School of Industrial Art for Women. Can you tell me the difference in the schools? Do you know of any better school? I should like all the information and advice that you can give, and I believe it will be of use to many others in the West who would like such a course. I would not go totally unprepared. I have had a year's course in drawing from the cast and life, and some work in painting in the San Francisco School of Design.

AN ART STUDENT.

The School of Industrial Art and Technical Design for Women (124 Fifth Avenue, New York), of which Mrs. Cory is principal, is the name of one establishment. The training is excellent there, we have always heard. There was a rival school of similar name, but we supposed that it had been discontinued.

SIR: I wish to make art a profession, but do not know the best place to obtain my instruction. I have applied to several schools near home—colleges and academies—in which art is made a secondary matter; but these seem unsatisfactory to me. I have heard of both "Cooper Institute" and "The Boston Art School," in which, it seems, art in all forms is made the foremost object; but I can obtain the address of neither. Will you send me them, and the addresses of any other schools in which one can be fitted for a good position as teacher or designer? I have taken but few lessons in painting, but still enough to know that I love the work dearly. My bent is chiefly for landscapes and flower painting. I shall hardly have money to study for more than two years, so I would like to study under some artist whose name and influence will assist me to obtain a good situation. If you will kindly give me advice or the address of any school or artist, I shall be much obliged.

H., Brookfield, Mo.

We advise you to give little thought at present to the problem of how to obtain a position to teach art. Your whole time for years should be spent in learning. If you address "The Principal of Cooper Institute, New York," your communication will doubtless receive proper attention. "The Boston Art School" is not known to us. The School of Fine Arts, a department of the New England Conservatory, in Franklin Square, Boston, would be a very suitable place for you to study. You should write to Mr. Tourjee, the director, for circular. Nearer your home in Missouri are two art schools which are said to be excellent—De Pauw Art School, Greencastle, Ind. (Professor H. A. Mills, director), and Columbus Art School (Professor Goodnough, director), Columbus, O. Write for prospectus of each.

### ART NEEDLEWORK QUERIES.

J. L. D., Spokane Falls, W. T., writes: "I have a piece of cardinal felt 2 yards long and 22 inches wide. How shall I decorate and drape it for a lambrequin for a mantel 2 feet long?"—Your felt is long enough to festoon handsomely, but it needs a heavy fringe not only for effect but to keep the folds in place. The fringe should be of the same color, but may have gold mingled with it. If you are skilful in embroidery, that might be added as a border; it could be of some conventional design in rope silks of lighter or darker shades of red.

J. L. D.—An admirable and serviceable portfolio may be made of a folded sheet of calf's skin tied with leather strings through perforations. If you can work in leather, a line border tooled and gilded will make a suitable finish. Other ornament may be added. The word "Portfolio" in ornamental letters would serve as a decoration.

N. J. W., New Haven.—Homespun linen sheets could be used for portières, but they should be dyed. The color might be red, blue, olive, or écarle, if no deeper hue is practicable. For methods of treatment in embroidery we refer you to the "Talks with Mrs. Wheeler" in the June number of *The Art Amateur*.

H. P. T.—(1) Tea doilies are generally about six inches square. They may be of fine white damask fringed, and with a border of drawn work. In the centre embroider with outline stitch some of the pretty little figure designs by Edith Scannell given during the past year in *The Art Amateur* supplements. (2) A tea cosey is a large, dome-shaped or semicircular case made to cover an ordinary teapot, so as to keep it warm. The base rests on the table, while a little loop of cord at the top serves as a handle. The cosey is generally made of cashmere or flannel, and embroidered with some pretty design; the wadding consists of a layer of cotton batting and is placed between the outside and lining, and should be loosely quilted. Navy blue or deep crimson are favorite colors for these articles.

### SUNDRY QUERIES ANSWERED.

W. M. C., Schenectady, N. Y.—A new series of practical articles on etchings is ready for publication, and will appear as soon as the pressure on our columns will permit.

S. M. L., Goderich, Ont., asks for "addresses of one or two reliable dealers in photographs from whom to obtain portraits of celebrities, etc." Let him write to the Soule Photograph Co., 338 Washington Street, Boston.

H. B. S. asks: "Where can I get a study in oils, about 22 x 15, of a hunter, setters and birds, ducks or geese?" Write to M. T. Wynne, 65 East Thirteenth Street, New York.

H. A., Meridian, Miss.—For etching materials send to John Sellers & Sons, 17 Dey Street, New York. A good manual on Etching is that by Robertson, published in the Winsor & Newton series by handbooks, and sold by F. W. Devoe & Co.

H., Hancock, Md.—Undoubtedly, it is a mistake to "clean up" ancient coins. The numismatic expert of the British Museum, in a lecture delivered some years ago, told how he "had to draw upon the national purse for thousands of pounds to replace the Roman coins which had been touched up and restored, and consequently had lost their historical value."

MRS. S., Lake City, Minn., asks: "What tools is it necessary to have in order to commence wood-carving? Where can I get them? What is the probable cost? Shall I order by number? Is there a manual of wood-carving that you can recommend?" See answer to "Reader," in the September number of *The Art Amateur*. A useful "Hand-Book on Wood-Carving for Self-Instruction" has been written by Carrie Henderson, an experienced teacher. The price is \$1, on receipt of which we will forward you a copy.

A. J., Cleveland, O.—If practicable, or unless there is a special reason to the contrary, artists work with the light on the left, to prevent the "cast shadow" from the brush falling inward; it follows, therefore, that pictures are nearly always seen to the greatest advantage with the light on the left of the spectator. "Cast shadows" are always to be distinguished from other shadows incidental to an object. In this instance the side of the brush itself turned from the light would, of course, have its shadow, and another shadow would be "cast," or projected on to the first object with which it came in contact. Cast shadows are always darkest, because least susceptible of modification by reflections.

MRS. J. I. W., Glens Falls, asks: "Can you recommend a work on pastel painting?" Henry Leidel, 339 Fourth Avenue, New York, publishes "The Art of Pastel Painting as Taught by Raphael Mengs," and F. Weber & Co., 1125 Chestnut Street, Philadelphia, publish a translation of Goupil's treatise.

C. M. S., Newton, Ia., writes: "I want to know what colors to use in painting a red rose; it is one of the brightest and purest red roses I ever saw. Rose madder and other reds I have tried are too dull." Use for the local tone madder lake, vermilion, white and a little raw umber. In the shadows add burnt Sienna and a little ivory black. The high lights should be very brilliant, and are painted with vermilion, rose madder, white, and the least touch of ivory black, to prevent crudeness. Make the half-tints soft and gray in color, as this will give more light and depth to the surrounding tones. The green leaves which grow with such a rose should be carefully studied from nature.

H. P. T., Green's Farms, Ct.—(1) An appropriate frame for the design of pansies published in *The Art Amateur* last December would be a bronze moulding of from two and one half to three inches in width. No glass would be required for an oil painting; but a sheet of clear glass will protect the lithograph from dust and other injuries, and is therefore advisable. (2) The head, "Little Rosebud," would be appropriately framed in a moulding of dull gold, about three inches in width. It will also be effective to have the moulding somewhat higher where it joins the picture, growing gradually flatter, of course, at the outside edge.

"ARGO," Norwich, Ct., asks: (1) What number of *L'Art* contains Murray's etching of Alma-Tadema's "Sappho"? (2) What is the address of *L'Art* and what is the price of one number? (3) What is the process by which the pictures signed "Kurtz" are reproduced? (1) The etching, "Sappho," was published about four years ago. (2) *L'Art* is published in the Avenue de l'Opera, Paris. The agents here are Macmillan & Co., 112 Fourth Ave., New York. We doubt that they sell single numbers. Write to them. (3) The Kurtz process is similar to the German Meisenbach process, in which a wire screen is used as a background for such objects as are to be photographed directly onto the gelatine plate without the aid of a drawing in lines, which the ordinary photo-engraving processes require.

S. K., Philadelphia, writes: "How can I use asphaltum safely? I mix it cleanly with my other colors, without using any vehicle, but it does not dry."—B., Chicago, asks: "What is the difference between asphaltum and bitumen? Which is safe to use?"—"Subscriber," Schenectady, N. Y., asks the same question as S. K., and further asks: "How can one find out if the asphaltum sold by the dealers in artists' materials is pure?" Our advice to all these inquirers is to have nothing to do with this most dangerous pigment. Asphaltum is least likely to crack when mixed with an unctuous vehicle; even then it is not safe. The solution of asphaltum in turpentine is what is commonly called "asphaltum," and the mixture with drying oils "bitumen." Standage gives the following tests for purity of the pigments: "If pure it should present a glossy fracture, smooth and nearly black and brilliant. This fracture also has the appearance of undulations, arising, in fact, from the movement it experienced, while yet liquid, on the surface of the sea, and in its concrete state it retains this form." But be the pigment pure or not we repeat the advice—have nothing to do with it.

## BUREAU OF HOME DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of The Art Amateur with the best practical assistance in house decoration, upon the following terms, *payable in advance*:

Furnishing sample colors for exterior painting of a house, \$5.

Furnishing sample colors for tinting walls and ceiling and for painting wood-work, with directions regarding carpets and window draperies, \$5 per room.

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For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

For the highly ornate or elaborate decoration and furnishing of single rooms, such as drawing or dining-rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent superintendence, if required, the charges in each case to be proportionate to the service rendered.

For the furnishing and decoration of large or expensive "flats," where considerable outlay is contemplated, special charges will be made, based upon the requirements of the work.

Should it be desired, we can supply furniture, Oriental rugs and carpets, ornaments and bric-à-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

In such cases we will, as far as possible, send patterns and samples, with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for

the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.

## BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

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More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

At the rooms of the First Japanese Manufacturing and Trading Co., Mr. Tozo Takayanagi shows a remarkable collection of old Japanese and Chinese porcelains and curios just received from Mr. Shugio, who is now in Japan. Mr. Shugio has obtained some very rare objects from Japanese private collections, including that of the Prince of Satsuma, from whom he has got one of the earliest pieces of glazed pottery manufactured in Japan by Korean potters. It is a small bowl, with very heavy black glaze marbled with white. Another interesting piece is an old Indian shield or targe beautifully damascened with gold and silver, and having its original cloth lining and hand-guard. Of the bronzes, a small tea-jar, imitating porcelain, with an iron-rust running glaze, is one of the most curious. There are hammered sword-guards by Yasuchika of the greatest excellence; old Hirado and Bizen jars; old silks and embroideries, and a beautiful collection of inros. Of these last, several are worthy of particular notice. One in black lacquer has a dove in silver on one side on a branch of the Kiri tree. The long leaves in red lacquer curl over on the other side of the inro. Another is inlaid with grasses and liliaceous plants in gold and pearl. Another inro is in yellow jadeite, with a carving in low relief of the goddess Kwanin, and for netsuke a skeleton crouching over a death's head, carved in dark wood. An old carved wood inro is inlaid with pine needles in gold and has a withered lotus fruit, with the seeds missing for netsuke. Still another, of dark wood, is elaborately carved with figures of saints, and has for netsuke a group of saints and pupils in a lighter wood. It is impossible to mention all the objects in the collection, but each is worthy of close examination.

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